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METRA HORATIANA

OR THE

METRICAL SYSTEMS OF HORACE.

*Provincial Secretary's Office, C.W.
No. 359 of 1857.*

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METRA HORATIANA

OR THE

METRICAL SYSTEMS OF HORACE

ARRANGED ON A NEW AND SIMPLIFIED PLAN.

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"Scandere qui nescis, versiculos laceras."

Claudian. Epig. 28.

BURLINGTON, Vt.
CHAUNCEY GOODRICH.

1838.

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UNIVERSITY PRESS.
H. JOHNSON & Co.

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PREFACE.

IN bringing this little work before the public, the author has chiefly in view the advancement of his own pupils. For this system of arranging the Metres in which the Venusian bard has written, he is mainly indebted to the Reverend James Charnock, M. A., Fellow of University College, Oxford, and Head Master of the Bishopton Close School, Yorkshire; in a due appreciation of whose valuable instruction, he trusts he will never be found wanting.

Whatever will be instrumental in simplifying a subject on which so many and various opinions have been entertained, cannot be deemed a superfluous publication; and to the mind of an enlightened Scholar, the very idea of setting all metrical rules at defiance, is too *barbarous* to need any comment.

QUEBEC, *Sept. 11th*, 1838.

CHAPTER I.

On the Feet.

§ 1. The term foot, as used in poetry, is taken metaphorically from dancing, where the foot is raised in slow or quick time, which is imitated in Metre by long or short quantity.

α. There are four kinds of dissyllabic feet.

1. The *Pyrrhic*, composed of two short syllables, as *Dēūs*.

The name is derived from the famous Pyrrhic dance, which was performed to a quick and lively measure.

2. The *Spondee* is composed of two long syllables, as *āudāx*.

It is so called because it was used ἐν ταῖς σπονδαῖς, in the formula of the sacred rites, on account of its solemn and majestic sound.

3. The *Iambus* has its first syllable short, its last long, as *tēnāx*.

It is so named from the word *λάπτω*, to abuse; for Archilochus, the inventor of Iambic metre, applied it

¹ "Syllaba longa brevi subjecta vocatur Iambus
Pes citus." Horace Epis. ad Pisonea, 251.

to severe satire, and by Iambic is sometimes meant satirical verses.¹

4. The *Trochee* (the converse of the Iambus,) has its first syllable long, and its last Short, as *mēnsă*.

It is so named from τρέειν, to run. Others call it a *Choree*, from its being used in the chorus and dance.

β. Trisyllabic feet are of eight kinds.

1. The *Tribrach*, as *lēgītē*, so called from its quantity.

The *Molossus*, *mīrārī*, named from the Molossi, a people of Epirus, who patronized it.

3. The *Dactyl*, *ōmnīă*. Δάκτυλος, a finger, gives the name to this foot; for the finger is made of one long and two short joints, as the dactyl of one long and two short syllables.

4. The *Anapaest*, *dōmīnī*, from ἀναπαίειν, because the foot is struck in contrary measure to the dactyl.

5. The *Bacchic*, *ēgētās*, used in Dithyrambic hymns in honor of Bacchus.

6. The *Antibacchic* or *Palimbacchic*, is the converse of the Bacchic, *cāntārē*.

1. "O matre pulchrâ filia pulchrior,
Quem criminosi cunque voles modum
Dones Iambis." Horace Od. Lib. 1. 16.

"Archilochum proprio rubies armavit Iambo." Hor. Epis. ad Pisones, 79.

Lennepe makes it the same with ῥίψος, and deduces this last from ῥίω, the same as ῥίω, "to throw at."

7. The *Cretic*, *cāstītās*. It was either invented or much used by the Cretans.

8. The *Amphibrach*, *āmārē*. It was also called *Scolius*, from its use in *Scolia*, catches or drinking songs.

γ. Tetrasyllabic or compound feet¹ are of sixteen kinds.

1. The *Proceleusmatic*, composed of two Pyrrhics, as *hōmīnībūs*. It is so called from *κέλευσμα*, the word of command given to sailors and soldiers, probably in double quick time.

2. The *Dispondee*, *intērrūmpēns*, composed of two Spondees.

3. The *Choriambus*, *intērīmēns*, composed of a Choree and Iambus.

4. The *Antispastus*, *inārdēscīt*, of an Iambus and a Choree. It is so called from *ἀντίσπαστος*, "drawn in a contrary direction," i. e. to the Choriambus.

5. The *Diiambus*, or Iambic syzygy, *āmænītās*, composed of two Iambi.

6. The *Ditrochee*, or Trochaic syzygy, *cōmprōbārē*, composed of two Trochees.

7. The *Ionic à majore*, *cāntābīmūs*, composed of a Spondee and a Pyrrhic. It was a favorite foot of the Ionians, and is called à majore, from its beginning with long syllables.

¹ "Quidquid enim suprà tres syllabas habet, id est pluribus ex pedibus." Quintilian, 9. 4.

8. The *Ionic à minore*, gēnērōsī, composed of a Pyrrhic and a spondee. It was called à minore from its beginning with short syllables.

The *Epitrite* is of four kinds. The origin of the name is doubtful; grammarians say it is so called because it has three constant long syllables, and ἐπίτρον, "a third short one," ἐπί, "in addition to these."

9. *First Epitrite*, sālūtāntēs, composed of an Iambus and a Spondee.

10. *Second Epitrite*, cōmprōbābānt, of a Trochee and a Spondee.

11. *Third Epitrite*, dēpōnērēs, of a Spondee and an Iambus.

12. *Fourth Epitrite*, incāntarē, of a Spondee and Trochee.

The *Pæon* is also of four kinds. It is so named from its introduction into Pæonic hymns.

13. *First Pæon*, cōnficērē, of a Trochee and Pyrrhic.

14. *Second Pæon*, pōētīcūs, of an Iambus and Pyrrhic.

15. *Third Pæon*, mănīfēstūs, of a Pyrrhic and Trochee.

16. *Fourth Pæon*, cělērītās, of a Pyrrhic and Iambus.

δ. Of Quinquesyllabic feet there is only one kind: viz, the *Dochmius*, dērrāvērānt, composed of an Iambus and a Cretic.

By the arrangement of feet according to certain laws, a verse is produced ; and the art of arranging them is called *scanning*, from *scando*, to climb.

The only metrical feet used by Horace are the Iambus, Trochee, Spondee, Dactyl, Anapæst, Bacchius, Choriambus, Antispastus, Ionic à minore, Second and Fourth Epitrites.

§ 2. There are terms belonging to the complete or incomplete state of a verse that require explanation.

A verse is called *Acatalectic*, when no syllable is redundant or defective.

Catalectic, when it is deficient by a syllable.

Brachycatalectic, when a whole foot is wanted to complete it.

Hypercatalectic, when it has one or two syllables more than the metre requires.

A *Metre* generally signifies a combination of two feet ; except in Dactylic verse, and in the verses composed of double or compound feet, when one foot constitutes a metre.

A *Monometer* is a verse consisting of one metre, *Dimeter* of two, *Trimeter* of three, *Tetrameter* of four, *Pentameter* of five, *Hexameter* of six, *Heptameter* of seven.

Verses are also named from the inventor of them, and sometimes from the names of those Poets who were most in the habit of composing in them : thus

some are called Sapphic, because invented by the Greek Poetess, Sappho ; others Asclepiad, because invented by the Poet Asclepiades ; others again, Aristophanic, Alcaic, Glyconic, &c. &c.

CHAPTER II.

§ 1. The different kinds of verse used by Horace are twenty.

Of Antispastic¹ there are four kinds.

1. The *Dimeter Catalectic*, composed of the fourth Epitrite and a Bacchius, as,

Gratō Pyrrhā | sūb antrō : called Pherecratian.

2. The *Dimeter Acatalectic*, composed of the Epitrite and a Diiambus, as

Sic tē Divā | pōtens Cypri : Glyconic.

3. The *Trimeter Acatalectic*, composed of the fourth Epitrite, an Antispastus, and a Diiambus, as

Mæcenas ā|tāvis edī|tē regībūs : Asclepiad minor.

4. The *Tetrameter Acatalectic*, composed of the fourth Epitrite,, two Antispasti, and a Diiambus, as

Tu nē quæsi|eris scirē | nēfās quēm mī|hī quēm tibi : Asclepiad Major.

§ 2. Of Choriambic verse there are four kinds.

¹ The Acatalectic Antispastic verses always begin with the fourth Epitrite, and end with the Diiambus; and all the feet between are pure Antispasti.

1. The *Monometer Hypercatalectic*, composed of a Choriambus and a redundant syllable, as,

Tërrüt ar|t : Adonic.

2. The *Dimeter Catalectic*, composed of a Choriambus and a Bacchius, as,

Lydä dic | pë r õmnës : Aristophanic.

3. the *Trimeter Catalectic*, composed of the second Epitrite, a Choriambus and a Bacchius, as,

Jäm sätis tër|rīs nívīs at|quë diræ : Sapphic.

4. The *Tetrameter Catalectic*, composed of the second Epitrite, two Choriambi and a Bacchius, as,

Të Dëös õ|rõ Sÿbärin | cür pröpërës |ämandõ : Sapphic.

§ 3. Of Iambic verse there are four kinds.

1. The *Dimeter Acatalectic*, composed of four feet, properly all Iambi, as,

Përun|xīt hōc | Ia|sōnēm : Archilochian.

It admits, however, of considerable variations, and Horace much more frequently employs a Spondee than any other foot in the third place.

The scale of this metre is as follows :

1	2	3	4
— —	— —	— —	— —
— —	— —	— —	— —
— —	— —	— —	— —
— —	— —	— —	— —
— —	— —	— —	— —

The following lines from the Epodes will illustrate the scale :

Vīdē|rē prōpē|rāntēs | dōmūm |
 Canīdī|ā trac|tavit | dāpēs |
 Canīdī|ā rō|dēns pōl|licēm |

2. The ¹*Dimeter Hypercatalectic*, which is the *Dimeter Acatalectic* with a redundant syllable, as,

Rēdē|gīt ad | vērōs | tīmō|rēs : Archilochian.

3. The *Trimeter Acatalectic*, (or *Senarius*,) consists of six feet, which are properly all pure Iambi.

The pure Iambic, however, is rarely found ; and in order to give the verse more weight, the ²Spondee was admitted into the odd places, viz. 1st, 3d, and 5th, and for the Iambus, the Tribrach is sometimes substituted, in every place except the last. In place of a Spondee was substituted a Dactyl or an Anapæst.

The scale of the *Senarius* is as follows :

1	2	3	4	5	6
— —	— —	— —	— —	— —	— —
— —	— —	— —	— —	— —	— —
— —	— —	— —	— —	— —	— —
— —	— —	— —	— —	— —	— —

¹In this kind of verse Horace always has the third foot a Spondee ; for the line which, in the common editions, runs thus : Disjēc|tā nōn | lēvi | rūi|nā | is more correctly read with lēnī in the place of lēvī.

²“ ————— non itā pridem

Tardior ut paulò graviorque veniret ad aures
 Spondeos stabiles in jura paterna recepit.”

Hor. Epis. ad Pisones, 254.

The *Trimeter Catalectic* is the *Senarius*, wanting the final syllable. It consists of five feet, properly all Iambi, followed by a *Catalectic* syllable, as,

Vōcā|tūs, at|quē nōn | mōrā|tūs, au|dit : *Archilochian*.

Like the common *Trimeter*, it admits the *Spondee* into the first and third places ; but not into the fifth ; which would render the verses too heavy and prosaic.

§ 4. Of *Dactylic* verse there are three kinds.

1. The *Hexameter Acatalectic* consists of six feet ; the four first being *Dactyls* or *Spondees*, the fifth a *Dactyl*, and the sixth a *Spondee* ; as,

Lauda|bant ālī|i clā|rām Rhōdōn | āut Mītē|lēnēn : *Heroic*.

Sometimes, however, in solemn, majestic, or mournful descriptions, or in expressing terror or astonishment, a *Spondee* is admitted into the fifth foot, and the verse is then called *Spondaic*.

2. The *Tetrameter Acatalectic* consists of four feet ; the two first being *Dactyls* or *Spondees*, the third a *Dactyl* and the fourth a *Spondee*, as

Aut Ephē|sūm, bīma|rīsū Cō|rīnthī : *Heroic*.

Sometimes, as in the *Hexameter*, a *Spondee* occupies the third place, in which case the preceding foot should be a *Dactyl* ; as,

Mēnsō|rēm cōhī|bēt Ar|chytā|

3. The *Trimeter Catalectic* consists of the first two feet and a half of a *Hexameter* ; as,

Arbōrī|būsqū cō|mæ : *Archilochian*.

§ 5. Of Trochaic verse there is only one kind, viz. The *Dimeter Catalectic*, consisting of three feet, properly all Trochees, and a Catalectic syllable; as,

Nōn ē|būr nē|que aurē|um : Euripidean.

The Spondee and Dactyl are sometimes admitted into the second place.

§ 6. Of *Ionic à minore verse*, there is one kind; viz. The Tetrameter Acatalectic, consisting of four feet, all Ionics à minore; as,

Misērarūm est| nēque amōrī | dārē ludūm | nēque dulci: Stoadic.

The *συνάφεια*, or continuous scansion, prevails in this kind of verse; i. e. the last syllable of each verse is not common, but has its quantity subject to the same restrictions as if the foot to which it belongs occurred in any other place of the verse. The other kinds of verse in which the *συνάφεια* exists, are Dimeter Iambics, Dactylic Tetrameters, and Dimeter Anapestics. The credit of the discovery of this peculiarity is due to Bentley.

§ 7. Of verses called *Asynartetes* (ἀσυνάρτητοι) or those which belong partly to one kind of metre and partly to another, there are three kinds.

1. The *Archilochian Heptameter*, consisting of two numbers, the first being a *Dactylic Tetrameter*¹ à priore, the latter a *Trochaic Dimeter Brachycatalectic*; as,
Sōlvītūr | ācrīs hŷ|ēms grā|tā vīcē||vērīs | ēt Fā|vōnī: Ithyphallic.

2. The *Greater Alcaic*, consisting of an *Iambic*

¹ The term "à priore" refers to the verse being considered as taken from the former part of a *Dactylic Hexameter*, (à priore

Monometer Hypercatalectic, and a *Dactylic Dimeter Acatalectic* ; as,

Vīdēs | ūt al|tā || stēt nīvē | cāndīdūm : Alcaic.

3. The *Lesser Alcaic*, called also *Pindaric*, consisting of a *Dactylic Dimeter Acatalectic*, and a *Trochaic Monometer Acatalectic* ; as,

Flāmīnā | cōnstītē||rīnt ā|cūtō : Pindaric.

This kind of verse is called also *Logoædicus*.¹

parte versūs Hexametri) and must always have the fourth foot a Dactyl. It is opposed to the *Tetrameter à posteriore*, which is always taken from the latter part of a *Dactylic Hexameter*.

1“ Appellatio nide ducta, quòd hoc genus numeri medium inter poeticam et prosam orationem videretur.”

G. Hermanu de Metris.

CHAPTER III.

§ 1. Having reviewed the several kinds of Horatian verse individually, I now proceed to notice the beautiful variety they are capable of in *Carmines*; i. e. in composition. For by *Carmen* we are not to understand a single verse, but a poem, whether it is an Epigram, Ode, Epistle, or any other variety of metrical composition. When only one kind of verse is employed throughout an Ode, it is called *Monocolos*, (*μόνοχῶλον*) when several kinds, *Polycolos*; or more precisely, if there are two sorts of verse in an Ode, it is stiled *Dicolos*; if there are three, *Tricolos*.

When the *Stanza* or *Strophe* is composed of two verses, it denominates the Ode *Distrophos*; (*δῖς* and *στρέφω*) when of three, *Tristrophos*; when of four, *Tetrestrophos*; beyond which the Latin Stanza should not go, Catullus alone having written one of five, viz. "*Julia et Mantii Epithalamium*."

By a complex use of these terms, the Ode is *Dicolos Distrophos*, when in a Stanza, there are two verses of different kinds; it is *Dicolos Tristrophos* when the

Stanza contains three verses, but of only two kinds, one kind of verse being twice used ; *Dicolos Tetrastrophos*, when the Stanza has four verses, but of only two kinds, one kind being used thrice.

Again, the Ode is *Tricolos Tristrophos* when the Stanza consists of three verses, all of different kinds ; and *Tricolos Tetrastrophos*, when, in the Stanza, there are four verses, but of only three kinds, one kind being used twice.

§ 2. The various forms in which Horace has employed the above metres, either separate or in conjunction, are twenty.

1. *Monocolos*, composed of the *Antispastic Trimeter Acatalectic* throughout ; as,

Maecenās a|tāvis ēdī|tē rēgībūs.

2. *Dicolos Tetrastrophos*, composed of three *Catalectic Choriambic Trimeters* and one *Choriambic Monometer Hypercatalectic* ; as,

Jam sātīs tēr|rīs nivīs at|quē dīrāē.

Grandīnīs mī|sīt pātēr, ēt | rūbentē.

Dēxtērā sā|crās jācūla|tās arcēs.

Terrūit ur|bēm.

3. *Dicolos Distrophos*, composed of one *Antispastic Dimeter Acatalectic* and one *Antispastic Trimeter Acatalectic* ; as,

Sic tē Divā | pōtēns Cypri.

Sic frātēs Hē|lēnāē, lucīd|ā sidērā.

4. *Dicolos Distrophos* composed of one *Archilo-*

chian Heptameter (Asynartete) and one Iambic Trimeter Catalectic ; as,

Solvitur | æris hÿ | ems grā | tā vicē || veris | et fā | vōnī.
Trāhant | quē sic | cūs mā | chīnās | eārī | nās.

5. *Tricolos Tetrastrophos*, composed of two *Acat-alectic Antispastic Trimeters*, one *Antispastic Dimeter Catalectic*, and one *Antispastic Dimeter Acatalectic ; as,*

Quis multā grā | cīlis tē pū | ēr in rōsā
Pēfusus lī | quīdis argēt | ōdōrībus
Grātō Pyrrhā | sūb ānrō
Cui flāvām rē | ligāscōmām.

6. *Dicolos Tetrastrophos*, composed of three *Acat-alectic Antispastic Trimeters* and one *Antispastic Dimeter Acatalectic ; as,*

Scriberis Vā | riō fortis | ēt hōstīum
Victōr Mōeō | nī cārmī | nīs alīī.
Quām rēm cānquē | fērōx nāvī | būs aūt equīs.
Milēs, tē dū | cē, gēssērīt.

7. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Dactylic Tetrameter à posteriore ; as,*

Laudā | bant ālī | i clā | rām Rhōdōn, | aūt Mītÿ | lēnen.
Aūt Ephē | sūm, bīmā | risvē Cō | rīnthi.

8. *Dicolos Distrophos*, composed of one *Choriambic Dimeter Catalectic*, and one *Choriambic Tetrameter Catalectic ; as,*

Lÿdīā dīc | pēr ōmnēs,
Tē Dēōs ō | rō, Sÿbārīn | cūr prōpēres | āmāndō.

9. *Tricolos Tetrastrophos*, composed of two greater *Alcaics*, (*Asynartetes*,) one *Iambic Dimeter Hypercatalectic*, and one lesser *Alcaic*, (*Asynartete*;) as,

Vides | ūt al|tā || stēt nīvē | cāndidūm.

Sōrāc|tē, nec | jān || sūstīnē|ānt ōnūs.

Sylvāē | lābō|rāntēs | gēlū|que

Flāmīnā | cōnstītē||rīnt d|catō.

10. *Monocolos*, composed of the *Antispastic Tetrameter Acatalectic* throughout; as,

Tū nē qūēsī|ēris scīrē | nēsās quēm mī|hī qūēm tībī.

11. *Dicolos Distrophos*, composed of one *Trochaic Dimeter Catalectic*, and one *Iambic Trimeter Catalectic*; as,

Nōn ē|bār nē|que aurē|ām.

Mēā | rēnī|dēt īn | dōmō | lācū|nār.

12. *Monocolos*, composed of the *Ionic à minore Tetrameter Acatalectic* throughout; as,

Miserārum est | nēque āmōrī | dārē lādām |nēquē dalcī.

13. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Dactylic Dimeter Hypercatalectic*; as,

Diffū|gērē nī|vēs rēdē|ānt jān |grāmīnā | cāmpīs.

Arbōrī|būsquē cō|maē.

14. *Dicolos Distrophos*, composed of one *Iambic Trimeter Acatalectic*, and one *Iambic Dimeter Acatalectic*; as,

Ibis | Lībūr|nīs īn|tēr āl|tā nā|vīām.

Amī|cē prō|pāgrā|cūlā.

15. *Tricolos Tristrophos*, composed of one *Dac-*

tylic Hexameter Acatalectic, one Iambic Dimeter Acatalectic, and one Dactylic Dimeter Hypercatalectic; as,

Horrīdā | tēmpēs|tās coē|lūm cōn|trāxit et | imbrēs
Nivēs|quē dē|lucūnt | Jovēm.
Nūnc mārē | nūnc silū|aē.

16. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Iambic Dimeter Acatalectic; as,*

Mollis ī|nertīā | cūr tān|tūm dīsfidērit | imīs.
Oblī|vīō|nēm sēn|sibūs.

17. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Iambic Trimeter Acatalectic; as,*

Altērā | jān tērī|tūr bē|llis ei|vīlibūs | aētās.
Sūs | ēt īp|sā Rō|mā vī|pībūs | rūit.

18. *Monocolos*, composed of the *Iambic Trimeter Acatalectic* throughout; as,

Jām jam ēstīcā|ei dō|mānūs | scīēn|tīaē.

19. *Tricolos Tristrophos*, composed of one *Iambic Trimeter Acatalectic*, one *Dactylic Dimeter Hypercatalectic*, and one *Iambic Dimeter Acatalectic; as,*

Pēti |nīhī | mē sī|cūt ān|tēā | jūvāt.

Scribērē | vēstīcū|lōs.

Amō|rē pēr|cūlsūm | grāvi.

20. *Monocolos*, composed of the *Dactylic Hexameter Acatalectic* throughout; as,

Quī fīt |Maēcē|as ūt | nēmō | quēm sībī | sōrtēm.

NOTE.—The reader will notice *Italic* accented letters on pages 18, 19, and 20, where *Roman* should have been used.

A TABLE

SHewing AT ONE VIEW

THE DIFFERENT METRES IN WHICH HORACE HAS WRITTEN.

ANTISPASTIC.

Trim. Acat. | — — — — — | — — — — — | — — — — — | *Asclepiad.*
 Dim. Acat. | — — — — — | — — — — — | — — — — — | *Glyconic.*
 Dim. Cat. | — — — — — | — — — — — | — — — — — | *Pherecratian.*
 Tetram. Ct. — — — — — | — — — — — | — — — — — | — — — — — | *Alcaic.*

CHORIAMBIC.

Monom. Hypercat. | — — — — — | — — — — — | *Adonic,*
 Dim. Cat. — — — — — | — — — — — | — — — — — | *Aristophanic.*
 Trim. Cat. | — — — — — | — — — — — | — — — — — | *Sapphic.*
 Tetram. Cat. | — — — — — | — — — — — | — — — — — | — — — — — | *Supplic.*

IAMBIC.

Dim. Acat. | — — — — — | — — — — — | *Archilochian.*
 Dim. Hypercat. — — — — — | — — — — — | — — — — — | *Ditto.*
 Trim. Acat. | — — — — — | — — — — — | — — — — — | *Ditto.*
 Trim. Cat. | — — — — — | — — — — — | — — — — — | *Ditto.*

DACTYLIC.

Hexam. Acat. | — — — — — | — — — — — | — — — — — | — — — — — | *Heroic*
 Tetram. Acat. | — — — — — | — — — — — | — — — — — | — — — — — | *Ditto.*
 Trim. Cat. | — — — — — | — — — — — | — — — — — | *Archilochian.*

TROCHAIC.

Dim. Cat. | — — — — — | — — — — — | — — — — — | *Euripidean.*

IONIC A MINORE.

T'tr'm. Ac. | — — — — — | — — — — — | — — — — — | — — — — — | *Stoadic.*

ASYNARTETE.

Arch. Hept. | — — — — — | — — — — — | — — — — — | — — — — — |
 Greater Alcaic. | — — — — — | — — — — — | — — — — — | — — — — — |
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